

Women, Power, and Patriarchy in George Bernard Shaw's *St. Joan* and *Major Barbara*

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ABSTRACT

This study examines the representation of women in George Bernard Shaw's plays St. Joan and Major Barbara from a feminist perspective. The research explores how Shaw portrays female characters who challenge patriarchal authority and traditional gender roles within society. Through the analysis of the characters Joan and Barbara, the study highlights their independence, moral strength, and resistance to dominant social and religious institutions. The study adopts a qualitative analytical approach based on feminist literary criticism. It focuses on a close textual analysis of the selected plays in order to identify themes related to women's empowerment, social oppression, and gender identity. Shaw's dramatic works reveal a critical perspective on the limitations imposed on women by patriarchal structures such as family, church, and capitalist society. The findings suggest that Shaw presents women as strong and influential figures who question traditional authority and seek social transformation. Therefore, St. Joan and Major Barbara contribute significantly to feminist discourse by portraying women as active agents capable of challenging social norms and redefining their roles in modern society.

KEYWORDS: *Feminist Criticism, New Woman, Gender Representation, Patriarchal Society, Social Institutions, George Bernard Shaw.*

Introduction

George Bernard Shaw is considered one of the most influential dramatists of modern English literature. His plays often address social, political, and moral issues, with particular attention to the role of women in society. Shaw challenged traditional Victorian and patriarchal values by presenting female characters who demonstrate intelligence, independence, and moral strength. Through his dramatic works, Shaw questioned the limitations imposed on women and highlighted the possibility of social reform. Two of Shaw's most significant plays, *St. Joan* and *Major Barbara*, present strong female protagonists who confront religious, social, and institutional authority. Joan in *St. Joan* represents a figure of resistance and courage who challenges both political and ecclesiastical power. Similarly, Barbara in *Major Barbara* embodies a moral struggle within modern capitalist society, particularly through her engagement with the Salvation Army and her confrontation with social inequality. This study examines Shaw's portrayal of women in these two plays from feminist and ecofeminist perspectives. It explores how Shaw represents women as active agents who challenge patriarchal structures and seek to redefine their roles within society. By analyzing the characters of Joan and Barbara, the study highlights Shaw's

critique of traditional gender roles and his contribution to the discourse of women's empowerment in modern drama.

Statement of problem

Despite the growing interest in feminist literary studies, the representation of women in George Bernard Shaw's plays still requires deeper critical examination. Many traditional readings of Shaw's drama focus primarily on his social criticism, political ideas, or dramatic techniques, while the feminist dimensions of his works are sometimes overlooked or insufficiently explored. In *St. Joan* and *Major Barbara*, Shaw presents female characters who challenge established social, religious, and political institutions. However, these characters exist within patriarchal systems that attempt to restrict women's agency and authority. This creates a significant tension between female empowerment and institutional oppression. The problem of this study lies in understanding how Shaw constructs female characters who resist patriarchal power while simultaneously engaging with dominant social structures. Therefore, this research seeks to analyze the representation of women in these plays and examine how feminist and ecofeminist perspectives can help explain the relationship between gender, power, and social institutions in Shaw's drama.

Methodology

This study adopts a qualitative analytical approach based on feminist literary criticism. The research focuses on a close textual analysis of George Bernard Shaw's plays *St. Joan* and *Major Barbara*. The selected texts are examined to identify themes related to gender roles, female identity, social authority, and the relationship between women and patriarchal institutions. The theoretical framework of the study draws primarily on feminist and ecofeminist theories. Feminist criticism is used to analyze the representation of women and the ways in which Shaw challenges traditional gender roles. Ecofeminist perspectives are also employed to explore symbolic connections between women, power, and social structures that reflect systems of domination. Through textual analysis and theoretical interpretation, the study investigates how Shaw's female characters function as agents of resistance within patriarchal society. The methodology therefore combines literary analysis with feminist theory in order to provide a deeper understanding of Shaw's portrayal of women and the broader social implications of his dramatic works

A Feminist Reading of *St. Joan*

George Bernard Shaw was born in Ireland and is best known for his work as a playwright, critic, and political activist. On July 26, 1856, he opened his eyes for the first time in Dublin. He went to London in 1876 and he attempted to spread the word and well known as essayist and writer. He likewise has self-instruction completely. By the middle of the 1880s, he had established himself as a respected theater and music critic. He had become one of the most well-known authors of pamphlets by following the political and social issues and joining the Gradualist Fabian Society. He was under impact of Henrik Ibsen, he

likewise endeavored to make new presenting of new authenticity in English-language show. In addition to expressing his own ideas in various spheres of society, he used his plays to criticize political, social, and religious ideas. *Major Barbara*, *The Doctor's Dilemma*, and *Cæsar and Cleopatra* were among the numerous popular plays he had written.

He had impact on the western theater, culture and governmental issues in 1880s, to his demise and then some. *Major Barbara*, *Man and Superman* (1902), *Pygmalion* (1912), and *St. Joan* are among his more than sixty plays. With a variety of works that incorporate both historical allegory and contemporary satire, Shaw rose to prominence as a playwright of his time. In 1925, he received the Nobel Prize for Literature. Scholarly and critical opinions about Shaw's works have changed since his death, but he is

frequently ranked second only to Shakespeare among British dramatists because of his enormous influence. (Adams)

Shaw describes *Saint Joan* as a narrative play in six scenes and an epilogue. Joan is a young girl from a small village who says that she has visions of Saint Margaret, Saint Catherine, and the angel Michael. She says that these visions were sent by God to help her think straight. The opening scene of the play features Robert de Baudricourt complaining about his farm's inability to produce hens and cows. Joan's voices are first mentioned in this scene, telling her to ask a number of soldiers to lift the Orleans siege and crown the Dauphin in Reims Cathedral. Steward and Baudricourt are greatly inspired by her words, so he gives her permission to move soldiers. Toward the finish of the scene one of Joan's wonderworks is shown when she is acknowledged by Baudricourt, so the normal components, for example, creatures begin making creation. In the second scene, Joan tries to convince Dauphin that he is the rightful king and that his troops should drive out the English and restore France to its former greatness and glory. As her voices are telling her, the power of Joan's words helps her succeed and do whatever she wants. In the third scene, Joan endeavors to consider Dunois to move the fighters, however he believes that they ought to hang tight for change in west wind to their approval. Joan orders him to move the troops and soldiers at the conclusion of their conversation, and the west wind shifts in their favor. The Bishop of Beauvais, Warwick, and Stogumber are discussing Joan's victories in the fourth scene. They feel that Joan is somewhat extraordinary risk in various ways and she ought to be killed in a hurry.

In the fifth scene, Charles VII is delegated. In this scene, some important men in power see Joan's abilities and victories as unqualified, so they ignore her and try to make her disliked. Last but not least, Joan decides to go to Paris before going back home. This choice is caused that she is referred to as blameworthy individual as corrupt for the transgression of pride and nature of her sin. She is left alone and is not supported by any of the men. The 6th scene is keeping up to Joan's preliminary. The important men try to talk for a long time about her heresy and pride sin. Joan's method of representing her voices and the fact that she does not require their advice or words for success. Joan's words are made them to blow their top and torment her to get her off-base admission. Joan

exemplifies her preference for death over confinement in an artificial prison. Joan. You think that living is nothing more than not dying? It isn't the bread and water I dread. Bread is enough for me. If the water is clean, drinking it won't be a problem. But to keep me from seeing the fields and flowers and the sky's light; to chain my feet with the goal that I can at absolutely no point in the future ascension the slopes. To cause me to inhale foul soggy dimness, without these things I can't live. I am aware that your council comes from the devil because you are attempting to take them away from me or any other living thing (84)

As previously stated, she would rather die by hanging than be imprisoned. English men received her. As a result, unjust English men have killed her. After her passing, Inquisitor comprehends that she was not blameworthy; She just didn't know anything about the church or the law. They exclaim that she did not deserve to die in such a terrible way. In the Epilog, Joan's retrial has cleared that following 25 years. Brother Martin breaks the news to Charles VII. Charles has a dream about Joan in this section, and she shows up in his dream. She talks happily to everyone, including an English soldier, her former foes, and her former friends. Given Joan's cross, this English soldier has one day off from Hell in honor of Joan's death anniversary. Joan asks for rebirth after death. Finally, men characters' all's statements are that world isn't ready to get a holy person like her. With Joan's words, the play ends. When will the earth, God of creation, be ready to accept your saints? How long, O Ruler, how long? (Shaw 99)

Feminist Perspectives on Emancipation and Oppression

There was an old belief that women could just have the life that her partner planned for them. There are such countless individuals who actually have this conviction that advantageous circle for ladies is the house. Without any logical basis, these beliefs are the result of patriarchal selfish desires. In a society where women have a high position, women's accomplishments—such as being mothers and teachers—can be celebrated, and as a result, outdated beliefs will soon be forgotten. Women have the right to choose who they want to be and when they want to be there; In a patriarchal society, women's identity is their right. They aren't men's dolls and subjected in the male centric culture. Women are obligated to free themselves from the chains of convention and forced inferiority. Women have the right to develop the greater strength that nature intended for them to have. She is free and respected everywhere, and she can do great work in a variety of fields, including politics, the household, and labor. In the human realm, women and men share the same sky (Davis 8) Characters' portrayals of the men and women's voices can demonstrate that the race will soon be in the hands of the women. Therefore, the notion that women are inferior due to their weak bodies, stifled minds, and lack of critical thinking, creativity, and imagination is out of date and incredible. In the modern society ladies have information in the field of helpful workmanship, thoughts of magnificence and ethical quality; over all she has been the defender of mankind. She has tremendous opportunities for growth in the future (Davis 8). Shaw's female characters were influenced by his general perspective on women. Shaw depicted women as unwomanly women in his illustrations. His female documents saved his generation from materialism and rationality. He

separated home and made suffragette in the most startling ways. He has criticized ideal female behavior and selfless women who were also exploited. When men don't feel the same way, women don't have to make sacrifices for themselves. According to Shaw, denying romantic feelings is like giving up yourself in true womanly love; Both men and women feel harshly as a result. He asserted that love without freedom lacks charm, so Shaw offered men and women the same opportunity to express love and freedom. In life, men and women should treat each other with respect; otherwise, life is pointless and meaningless. In an ideal world, men and women would enjoy the same rights without distinction. So the ideal ladies have equivalent right as their mates and shouldn't become ideal spouses when they do all that the ideal mates like. Women shouldn't be treated as men's property; they should be free women (Davis 10) Shaw has censured the normal idea of ideal spouses which is the Ladies' treatment that forestall ladies' more right than wrong to have excruciating life as any individual. The thought that ladies' magnificent adherence ought to be their significant other's

slaves to get the commendation and give. This is a tactic to trick women. This deception is given by men as frustration that will break the affectionate tie and respect them. A social idea that women's nature is domestic management and child care and that women who lack these qualities are not true women is the source of this illusion. Every one of the ladies are coordinated to deny the matured womanliness and their commitment to individuals around to have their own opportunity and uniqueness. Women are not the domain of men; therefore women do not play the role of slaves in life. In the long run ladies are not men's slave and their commitment shouldn't bound them (Davis 10). Shaw's plays are significant because they reveal his views on women. The claims he makes about his past are another wonderful aspect of his plays. His plays stand out for the way they depict female characters in a way that has never been done before in literature. Knowing Shaw's ideas about life and the purpose of literature is essential for the best interpretation of his views (Davis 10).

The plays of Bernard Shaw present an unusual and contemporary perspective on life. He has a perspective on life that cuts through conventions and hypocrisy; he checks out at the truth of life. He decides the worth of reality as they truly are, somewhat under given names of affection, Obligation, humility and ethical quality. He plans to construct another ethical quality which the establishment has trustworthiness and the point of support and light emissions unbiased truth. (Davis 13) Shaw conveys loftier ideals in a brief appearance that are unconsciously given because he has penetrated numerous layers of reality. Shaw assumed that women and men in society are on an equal footing. His goal has been to free his creations, like women, from the

invisible patriarchal conventions that have kept them in literature and society. In Shaw's plays, the female characters are strong-willed women who share some traits with men. His ladies characters have sort of resistance to the standard customary kind of ladies in nineteenth century. When women emancipate and break free from old ideas and convention, they often have to improvise their manners. As unwomanly virtues, the women in Shaw's stories have their own wit and determination; These factors contributed to Shaw's admiration and appreciation for women in opposition to the typical literary representation of women. As a sign of freedom and independence, they have verbal grace and pride. Shaw has created a plethora of female characters with distinct traits and demeanors. On Shaw's stage, the women never exhibit a womanly weakness; instead, men and women are equally intelligent and brilliant (Davis 12). Shaw depicted women as individuals rather than as objects or sources of sexual desire. As human beings, the women have their own distinct identities and options. Ladies have their own freedoms to presence which caused irregularity and egotistical. They are genius because of their unconventionality, which makes them enduringly attractive and successful (12) In *St. Joan*, Shaw depicts passionate women in an unwomanly perspective. Joan is portrayed as a brilliant and intelligent young woman as opposed to a simple, uninformed, rural girl. Joan communicates her brilliant ideas through the voices from heaven that speak to her. Joan outlines her prevalence in military strategies and systems that having information where to put cannons and gunnery in the play. Until she is captured, her military strategies are flawless. Her trustworthiness and blamelessness flash through all of affectation of the others in each circumstance of the play. By dressing Joan in manly attire, Shaw demonstrates the equality between men and women. Joan is more wise and virtuoso than honorable armed forces. So Shaw shows people's fairness in male centric culture. Here, Joan's abnormality is indicative of a new image of women in a patriarchal society that oppresses them. In the play, Shaw describes Joan:

Joan appears in the doorway of the turret. She is a capable farm girl of 17 or 18, honorably wearing red, with a phenomenal face; A handsome fighting chin, long, well- shaped nose with wide nostrils, short upper lip, resolute mouth with full lips, and eyes that are wide apart and bulging, as they frequently do in people who are very imaginative Her voice is typically a strong voice of coaxing, very self-assured, very appealing, and very difficult to resist (31). Shaw additionally states Joan's anomaly in the prelude, this irregularity is somewhat breaking shows and Joan's liberation: Joan's other irregularity, excessively normal among exceptional things to be appropriately called an eccentricity, was her frenzy for soldiering and the manly life. By threatening to drown her if she fled with the soldiers and instructing her brothers to drown her if he was not present, her father attempted to scare her out of the situation. furthermore, at that point she had sense to the point of realizing that the manly and military life was not a simple matter of taking off from home. However, she never lost her desire for it, and her career was largely determined by it.

Joan as the Representation of the New Woman

Shaw portrays both the natural world and the state of women in various contexts, each of which has a distinct impact on their emancipation and place in society. In *St. Joan*, Shaw tries to

describe a changing state of nature as well as women's power and rights as a social issue in his current society. In this play, Shaw focuses on Joan as a liberated young woman who, thanks to her connection to nature, is brave and strong in a variety of situations and plays a crucial role in her own desires to break free from the constraints of her society. In the play, Shaw tries to attract people with a positive personality, and she doesn't hesitate to take on more open-minded people who want to build a modern, normal life for themselves. Shaw thinks that Joan has a strong mind and that keeping her connection to nature is important for her. Joan and Nature discover their roles in society in the same way that men do; Therefore, Joan, nature, and male characters will share the same roles, values, and attitudes, and they will achieve the same rewards and desired goal. Shaw can separate among nature and Joan's face of customary status and their own personalities. Joan is a young woman who uses her connection to nature to try to get back to her normal life. She also wants to be a part of society to improve her social position in a patriarchal society and strengthen her connection to the natural world. Joan is champion who has close association with nature, she likewise tracks down liberation through her association with nature from the impediment of male centric custom and values. Shaw discusses the problems women face as a result of men's oppression of nature and women as well as the ways in which men oppress and destroy women and nature. Shaw offers fresh ideas for bringing equality to society and creating a just society for nature and women. So fairness and equity give a feeling of congruity and character in one's life and foster the singular character in any fields. On the other hand, he wants women to have a universal personality. So his personality Joan beats the sensation of opportunity as power so she can live and contact with the overall turns of events and nature. Shaw accepts that opportunity and innovativeness make life significant, likewise lady and nature ought to eliminate the restriction of their lives and join to opportunity, humanism and solidarity. As a result, he believes that a lack of equality and justice impedes the idea's development and causes numerous issues. However, justice and equality enable individuals to improve our conditions, the natural world, and our spiritual needs by developing their beliefs, imaginations, and creative abilities.

According to J. Waren, in an oppressed patriarchal society, women and nature can have power through their connection. Shaw adds that ladies and nature would grow their encounters in various issues until they accomplish to have power in the man centric culture. As a result, it is preferable for women and nature to be included in society and to enjoy special status. Shaw emphasizes that women and nature would establish themselves in society and make use of their abilities. Besides, ladies and nature would have fairness and equilibrium of opportunity and privileges for themselves in friendly and political lives, additionally assume command over limited conditions not entirely settled by power transcendent of men. In point of fact, Shaw makes use of nature as a symbol to convey the connection between the power of women and nature. Joan is a real woman in society who is in charge of her own identity because of her connection to the natural world. So Joan as lady names person in certain ways. Last but not least, Shaw stresses that women and nature can create political and social freedom for themselves by resolving power and energy in harmony with the rest of the world. He is of the opinion that the

world ought to be in harmony with universal humanity, dignity, equality, and freedom, which are human tendencies to construct and advance social superiority.

In his writing, he tries to bring Victorian society's spiritual and natural needs into harmony with one another and expresses his belief in humanity's worth. He believes that women, the natural world, and humans can serve as personality models; so that we can achieve this equality; Additionally, women and nature ought to establish a relationship that is well-balanced with others and provide a sense of one's identity as a living being and human. With true justice, harmony, and equality, Shaw liberates women and nature. On the other hand, he tries to integrate women and nature into society by instilling self-confidence and self-respect in them. Shaw wants society to be free, just, and in harmony. In Shaw's viewpoints, nature and ladies are not subjected and restricted to the customary male centric traditions. As with men, women and nature ought to have legal property rights, possess some property, and assert their rights against patriarchal society in order to be treated equally.

At long last, Lady and nature can make new method for bettering themselves. Karren. J. Waren asserts that nature and women are subjected to oppression. She strives for moral, social, economic, and political equality. She needs ladies and nature

avoid all manly upsides of order, control and power from the general public. Karren, as a result, makes identity images more obvious and useful for breaking down the barrier of dominance and allowing freedom to emerge in the course of nature and women's social and political power.

Analysis and Discussion

Shaw composed *Major Barbara* to illuminate his crowd regarding a portion of the social and political issues and to propel individuals to take care of these issues like imbalance and dormancy about their condition. In fact, this Shavian play is a thought-provoking examination of poverty's morality. Even though Barbara and her father adhere to two distinct sets of values, Shaw intends to demonstrate which one is more appropriate for identifying a means of eradicating poverty.

Barbara views her father as a wicked individual because Undershaft owns a factory. Undershaft, on the other hand, regards his daughter as an immature child. In order to demonstrate their philosophies, they agree to visit each other's workplace over the next two days. Undershaft sees that Barbara is extremely enthusiastic about her work. Undershaft, on the other hand, makes a significant donation to the Salvation Army, which challenges Barbara's morality. Although her father's money is accepted, Barbara is irritated and believes it will be rejected; Her superior, on the other hand, argues that accepting the contribution would be in the best interest of the poor. Shaw questions the morality of Barbara's and Undershaft's efforts to control poverty, despite Undershaft's belief that poverty is the worst of all crimes. However, the Salvation Armed force helps poor people, it is under the condition that they acknowledge God.

Paananen (2013) claims that Shaw wrote this play at a time when millions of people were living in poverty and struggling with numerous issues, such as working long hours for low pay and in unsafe conditions. In fact, the majority of people belonged to society's lower classes. Many people in the upper class believed that the poor were lazy, which was why they were poor. There were also a lot of people in the upper classes who believed that more regular work would solve poverty. Many people were troubled by poverty and desired to address it, but finding a solution proved challenging. Shaw composed his plays like *Major Barbara* as a kind of cure.

Numerous allusions to social life, society, and social classes are made throughout the play. However, social institutions' significance is also heavily emphasized. The play's importance to understanding these social institutions is demonstrated by the abundance of references to the church, family, school, and Salvation Army. A description of how these institutions influence individuals and their behavior is frequently mentioned.

Family Structure in Modern Capitalist Society

The first description of Lady Britomart, an Earl's daughter, reveals how the modern capitalist cultures have shaped her. The referencing of her being sharp looking, very much reproduced and polite, combined with the fact that she has turned into a very well overseeing lady gracious her class all brings up to her being formed and interpellated by the belief systems of the Cutting edge

Entrepreneur Societies which have brought about her taking her right and legitimate situation in the public eye. She is said to have been unruly as a child until she herself grew up to become the one who scolds. The working of the organization of family on her is shown by the notice of her having been a shrewd youngster and her job in the foundation of family presently as reprimanding mother brings up to the significance of this establishment.

BRITOMART LADY is a woman around the age of fifty, well-dressed but careless about her attire, well-bred but reckless about her ancestry, well-mannered but appallingly outspoken and indifferent to the opinion of her interlocutors, amiable but insistent, arbitrary, and high-tempered to the last bearable degree. She is also a typical upper-class managing matron, treated as a naughty child until she grew into a mature person. The way that he is portrayed as seriously right calls attention to the impact of Current Entrepreneur Societies in making him thus, "seriously right young fellow" (Shaw 40) this combined with him actually being in amazement of his mom shows the impact that the organization of family actually hangs on him.

The establishment of family, being the first among numerous different organizations that are intended to shape the thoughts of individuals, to keep up with harmony and the solidness of the decision class, is consistently present and reinforces the impact of different foundations. This excerpt demonstrates the influence of these institutions on gender roles, putting an emphasis on the man rather than the woman taking responsibility for major decisions.

THE LADY BRITOMART squaring off against him rather vehemently) Stephen: May I inquire as to when you intend to realize that I am only a woman and that you are an adult male?

Woman BRITOMART. Try not to rehash my words, please: It is a most disturbing propensity. You should figure out how to confront life truly, Stephen. I simply can no longer bear the entire burden of our family affairs. I need your advice: You must take on the obligation. Shaw, 41)

The foundation of family is likewise liable for shaping the personalities of individuals, in a way that is decisive of their social classes. This excerpt demonstrates that the upper class and middle class have distinct family values and upbringings. This extract additionally directs out the privileged toward have affinities with the decision class and predominant class of society and the way things should decide.

BRITOMART LADY Additionally, it is unpleasant for me; especially if you are still so naive that you have to act embarrassed to make things worse. It is just in the working classes, Stephen that individuals get into a condition of moronic defenseless loathsomeness when they observe that there are fiendish individuals on the planet. We have to decide what to do with wicked people in our class; and nothing ought to disturb our sense of self-importance. Presently pose your inquiry appropriately. (Shaw 46) Lady Britomart's sentence about giving her children freedom demonstrates the significance and reach of the family as an institution that always has the final say over its members' decisions. "I have always made you my companions and friends, and allowed you perfect freedom to do and say whatever you liked, so long as you liked what I could approve of," as Shaw puts it, "I

have always made you my companions and friends, and allowed you perfect freedom to do and say whatever you liked, so long as you liked what I could approve of."

The comments made by Lady Britomart make it clear that Andrew Undershaft was different from most people and that she did not like him. This was not because Andrew did bad things, but because Andrew didn't think they were bad. This brings up to the way that Andrew is by all accounts not under the draw of organizations and is by all accounts not interpellated by their belief systems, having his own character autonomous of what the modern Entrepreneur Societies propose. The other point that has criticized Andrew Undershaft isn't just his inclination for "wrong doing" yet his commercial and harping on those matters. As a result, he was expelled from the family unit so that he would not have the opportunity to alter its ideology.

BRITOMART LADY I simply cannot bear a man who is immoral. Moreover, I shouldn't have been bothered by his infractions: None of us is perfect. However, your father did not exactly commit crimes: He said and considered the following: that was the awful thing. In the same way that men do not mind practicing immorality as long as they acknowledge that they are in the wrong by preaching morality, he had a sort of religion of wrongdoing. so I was unable to excuse Andrew for teaching shamelessness while he rehearsed profound quality. (Shaw 48-49)

This course of interpellation is accordingly, so complete and oblivious that the subjects don't see the philosophies and lose their capacity to contemplate this interaction. This excerpt demonstrates that Stephen, as an interpellated subject who is unaware of the process he has gone through throughout his life, does not recognize the ideology as a way of thinking but rather as the only truth that is possible. Although Stephen acknowledges that individuals may hold opposing viewpoints or even adhere to opposing religions, he is shocked that they might also hold opposing views regarding what is right and wrong.

STEPHEN. Mother, all of this simply baffles me. There may be disagreements among individuals regarding opinions or even religion; yet, how might they vary spot on and wrong? Right is correct; wrong is wrong, and And a man is either a fool or a rascal if he can't tell them apart correctly: that sums it up. (Shaw 49)

The Church and Gender Roles in Capitalist Society

The different Current Entrepreneur Societies since they all have a place with private circle as opposed to the open arena are not so much concentrated but rather more heterogeneous, be that as it may, they are brought together by buying into a typical philosophy in the help of the decision class). This should be visible from the accompanying part of the play wherein Woman Britomart is questionable of how Barbara will act since she has turned into the a significant in the modern capitalist cultures of chapel, Salvation Armed force, she has a place with another modern capitalist cultures and however it is at its center contains the very philosophy as that of the modern capitalist cultures of family, but their surface distinctions is causing some worry.

Lady Britton. [...] I have no idea how Barbara will react. She has developed a tendency to have her

own way and order people ever since she was made a major in the Salvation Army, which occasionally irks me. It's not polite: I'm pretty sure I have no idea where she got it from. Nonetheless, Barbara won't harass me [Shaw, 2005, pp. 51- 52)

The different Present day Industrialist Societies having a place with the confidential circle and being heterogeneous while advancing a similar philosophy has the advantage of giving the deception of opportunity, too (Badiou ,1971). This is evident from Charles' belief that joining the Salvation Army is to be a dissenter because he is a member of the established church in England. These distinctions fulfill the subjects need to opportunity while as yet being kept sensible.

UNDERSHAFT. Is Cholly a Salvation Army member as well?

BARBARA. No: he says it's terrible structure to be a protester. Be that as it may, I don't give up on Cholly. Yesterday, I ordered him to attend a meeting at the dock gates and bring the collection in his hat (Shaw, 62) Undershaft is extremely critical of what he refers to as "people's Christmas card moralities of peace," demonstrating that the modern capitalist cultures, in contrast to the majority of people, have failed to make him a subject of their ideology. In contrast to other business owners who adhere to the ideology of modern capitalist cultures, Undershaft simply does not believe in them. As a result, he does not contribute to charities to clean his money because he does not believe it to be dirty. Undershaft makes the point of not separating his business life from his moral life. This demonstrates that he does not accept the customs and rituals of the modern capitalist cultures. Undershaft makes a point about how the modern capitalist cultures can spread the ideology of the dominant class because of their influence over other large business owners, who then finance them. Despite the fact that this helps the owners of large businesses because the modern capitalist cultures they finance ultimately reinforce their position as the dominant class in society. Undershaft specifies that he has his own profound quality and religion one that would have a spot for standards and brutality, this shows that he is not normal for the others in the general public and isn't interpellated by the philosophy rather he has his own belief system.

SHAFT UNDER. [...] I devote all of the spare cash that my rivals in the industry use to build hospitals, cathedrals, and other places to store conscience money to experiments and research into better ways to kill people and property. I always have done so; and I will always. As a result, the morals that you convey in your Christmas card—goodwill among people and peace on earth—are of no use to me. I would go bankrupt because of your Christianity, which tells you not to resist evil and to turn the other cheek. Cannons and torpedoes must be a part of my religion, my morality.

STEPHEN. You speak as if there were a half-dozen different religions and moralities from which to choose, rather than one true religion and one true morality. Shaw, (65)

Stephen's reaction to his dad's assertion is as that of any profoundly interpellated subject, as was referenced previously, the operations of Current Entrepreneur Societies have been so fruitful on Stephen that he unwittingly and earnestly trusts there to be just a single truth and one philosophy.

Undershaft's assertions make it abundantly clear that the play is preoccupied with the significance of money and the harm that poverty does to society. Cusins asks Undershaft, "By the way, have you any religion?" This is the most explicit expression of these worries. also, gets the answer, indeed,

that there are two things important to salvation, cash and explosive (283). She agrees with this in the first act, during a conversation between Stephen and Lady Britomart.

According to Badiou (1967), the gunpowder and the money clearly oppose two fundamental Christian concepts—the virtues of poverty and what is more appropriately referred to as nonviolence. Naturally, Undershaft refers to his choices as a religion. He refers to money and gunpowder as his "gospel" on page 287, and he specifically rejects the Christian alternatives on page 288: It is up to the poor to claim that being poor is a blessing: It is up to the coward to preach humility and turn it into a religion: That is not what we know.

Because he believes that what he is doing is more beneficial to the poor than what his daughter is doing, Undershaft considers his attitude to be a "religion." What he says during his conversation with Stephen and Lomax is clear evidence of this:

UNDERSHAFT. In no way. We find war fascinating as it becomes more destructive. No, Mr. Lomax, I am grateful to you for using my usual trade justification; But I don't feel bad about it. I'm not one of those men who keep their business and morals separate from one another. All the extra cash my exchange rivals spend on clinics, houses of God and different containers for still, small voice cash, I give to tests and explores in better strategies for annihilating life and property. I have consistently finished so [...]. (Shaw 65)

STEPHEN (briskly — bleakly) You talk as though there were about six moralities and religions to browse, rather than one genuine profound quality and one genuine religion .(Shaw 65)

UNDERSHAFT. There is only one true morality in my opinion; However, since you do not manufacture aerial battleships, it might not fit you. For every man, there is only one true morality; However, true morality is not shared by all men (Shaw 65)

Notwithstanding, Barbara can't acknowledge this since her view of Christianity is very not quite the same as her dad's philosophy. To her his view is shrewd, prompting a pressure in light of the fact that Barbara sees her dad as a difficult fiend to ensnare poor people. This play, according to Badiou (2006), focuses primarily on the argument between a father and his daughter regarding what it means to save the souls of others.

Barbara notices that, in contrast to the awful shelter, her father's factory appears to be a heaven when the two of them meet at their respective places of employment to determine which one is more advantageous. She perceives how her dad was correct on the grounds that his laborers are joyfully working.

Even though Undershaft doesn't care about other people, he makes his workers happy by giving them enough security to boost production at his factory. He views poverty as the most serious offense. According to Undershaft, the "crime of poverty" is a crime that the poor themselves commit against society because it kills society's happiness and forces the ruling class to plan "cruelties" to stop it.

As per Paananen, in this play Shaw has condemned Barbara for her Christianity and the Salvation Army since it depends on deceptions. This analysis is mainly perceptible toward the start of Act II when Cost and Rummy talk about their bogus confirmations and how fundamental they are for the Salvation Army. The fact that Shaw always saw his work as a constant challenge to force people to reevaluate their ethical values is supported by the observations and discussions here. Because he questioned whether spiritual salvation was more important while discussing the inappropriateness of religious organizations like the Salvation Army, we can conclude that Shaw did not completely ignore spirituality and religion in his plays. In point of fact, Shaw believes that a socialist world devoid of heightened "spirituality" would not be a good world.

The Salvation Army and Feminist Discourse

The Salvation Army is a modern capitalist culture that is designed to spread the same ideology and motivate the people in order to ensure the dominance of the ruling class. It differs in its beliefs and practices from the established church of England and other modern capitalist cultures. The working and lower-middle classes of society are the ones most likely to interact with this modern capitalist culture. It is evident that these classes live very difficult, unsatisfying lives; many of them only come to this modern capitalist culture for food and a meal without giving much thought to the religious tenets that they are attempting to promote. Some of them even pretend to follow a lot of its rituals and traditions, but in the end, it's clear that this modern capitalist culture is working very well.

From the conversation that takes place below between patrons of this modern capitalist culture, it becomes clear that they are not appreciative of the subpar meal they receive, which demonstrates their anger as well as an awareness of their own worth. Knowing the bad state of their general public some of them as the man referenced here, being a savvy working man, attempts to oppose the standard of predominant class and the business people by functioning as less as possible and not tell the truth and diligent in a general public that doesn't see the value in his work. This shows that the modern capitalist culture on the off chance that he has been into contact with them all through his life have not effectively interpellated the essential characteristics in him and have neglected to make him an adjusted subject.

The Female: Feel better after your feast, sir?

THE GUY No. That's a meal! sufficient for you, props; However, to me, he is an intelligent worker.

The Female Man working! What do you do? THE GUY Painter. The Female warily) Yus, I dessay.

THE GUY Yes, you wish! I know. Each loafer that can't do nothink calls issell a painter. Well, I'm an actual artist: grainer, finisher, 38 sway seven days when I can get it.

The Female In that case, why don't you go get it?

THE GUY I'll explain why. Fust: I'm smart, fffff! Yes, it is bitterly cold here (he dances a few steps): intelligent beyond the stage of life that the capitalists have called me; what's more, they could do without a man that sees through em. Second, a canny bein needs a doo portion of appiness; so when I get the headache, I drink something cruel. Thirdly, I support my class and do as little as I can to help my coworkers do their jobs. Fourth, I'm quick enough to know what's legal and what's not; and within it, I act as a capitalist: squeeze wot I can lay me ands on. I am sober, diligent, and honest in a proper society: I act as the Romans do, so to speak, in Rome. What is the outcome? At the point when exchange is awful - and it's spoiled terrible seconds ago - and the businesses az to sack arf their men, they for the most part start on me. (Shaw 72-73)

The majority of these individuals, as referenced prior arrive at this Advanced Entrepreneur CULTURE to keep warm, eat, consequently, the lie about their life, and go through the ceremonies important in modern capitalist cultures. They profess to be improper to be acknowledged and pretend that they are being saved rather conceding that they are normal individuals who can't work in a general public that is so uncalled for to them. Albeit some of them like individuals who in the Salvation Armed force, it is shown that some, here the man, could do without the young ladies who work here, since they have a simple work.

PRICE. Wot! Gracious Rummy, Rummy! Rummy, a respectable married woman, pretended to be a bad person to get rescued by the Salvation Army. Same game again! RUMMY. What should I do? I can't go hungry. Their salvation is a lovely group of good girls; yet, the better you are, the more awful they gets a kick out of the chance to think you were before they saved you. Is there any valid reason why they av a piece o shouldn't credit, unfortunat loves? Their labor has reduced them to rags. And if we admitted that we were no worse than anyone else, from where would they get the money to save us? You understand what fine people are.

PRICE. Swine thieving! Rummy, in any case, I still wish I had their job. What does Rummy mean? Do pets have names? (Shaw 73-74) Customers lie and fabricate stories in order to participate in the confessional ritual and demonstrate that they have changed, despite the fact that they are simply out of work or refraining from low-paying jobs. Customers like Price, who was earlier mentioned as the man, are more aware of how and why this modern capitalist cultures works. Price tags out to the

point of this modern capitalist cultures which is to make them into inactive subjects of the belief system and guarantee the standard of the prevailing class. Cost considers the military to be a foundation that attempts to make them into great, perfect and weak individuals who can be additionally ransacked and exploit by the prevailing class.

Major Barbara only suggests that he dye his hair black so that he can fool employers rather than rebel against or attempt to change the society that produces good workers because of their age. She mentions that Shirley has done what he could and should now wait for God to do his part, once more only pacifying the workers to keep them in their place, when she learns that this hasn't worked. Shirley is a secularist, but that hasn't freed him from the ideology's grip. Instead, it has made him a good, hardworking, and grateful worker.

SHIRLEY. Peter Shirley. Fitter. I was kicked out two months ago for being too old. BARBARA (). (I'm not at all surprised) You would still pass. For what reason didn't you color your hair?

SHIRLEY. I did. At a daughter's inquest, my age was revealed. BARBARA. Steady?

SHIRLEY. Teetotaller. Never been laid off before. Good employee. And sent as an old horse to the knockers!

BARBARA. No problem: God will carry out your part if you did yours.

() SHIRLEY suddenly obstinate) No one but myself cares about my religion.

BARBARA (). assuming) I am aware. Secularist?

() SHIRLEY firmly) Did I make an offer to deny it? (Shaw 83) When Barbara introduces Shirley to her father, it becomes clear that, despite Shirley's dislike for capitalist business owners, the influence of modern capitalist cultures on him has turned him into a fearful person who believes in conscious, which is what prevents him from changing his life circumstances. This makes it abundantly clear that religion, the church, and similar modern capitalist cultures, by propagating the belief in conscious and morality, are only serving to stifle individual freedom.

SHIRLEY. No; and happy about it.

UNDERSHAFT. (firmly) My friend, poverty is not something to be proud of. SHIRLEY angry) Who gave you your millions? I like myself. Why are we poor?

Keep your wealth. Even with all of your earnings, I wouldn't have your conscience.

UNDERSHAFT. Mr. Shirley, I wouldn't have your income for your own good. He takes a seat on a form in the penthouse) (Shaw 90) When Barbara tries to win Bill's soul, a troubled working-class youth who doesn't believe in God and is therefore violent and assertive, the workings of this modern capitalist cultures are shown in detail. Bill protests, claiming that he is already a man, when Barbara mentions that he will be made into a man and tries to set standards for what it means to be a man. Accordingly, Barbara tries to change his behavior as well as his belief in God. She also tries to give him a conscious that will help him become a passive worker who will not use violence to protect his rights from the dominant class.

BILL. (shouting: "Make a man, oh me!" I'm a man, right? eh? I'm a man, right?

Who sez I'm not a man?

BARBARA. I suppose there's a man in you somewhere. Yet, for what reason did he allow you to hit unfortunate little Jenny Slope? Wasn't that not very manly of him?

[...] BARBARA. With a steady, reassuring hand on his arm and a soft voice that never lets go, Bill: "It's your soul, not me, that's hurting you." We have personally experienced everything. Bill, come with us. He appears to be wildly round). to face both earthly manhood and eternal glory in heaven. He is getting close to breaking down. Come. (The shelter hears a drumbeat; and as BARBARA swiftly turns, BILL escapes the spell with a gasp. ADOLPHUS enters from the safe house with a major drum). Oh! Dolly, there you are. Allow me to present another companion of mine, Mr. Bill Walker. Bill, this is my man: Cusins, Mr. CUSINS extends a drumstick salute) Shaw 93-94) The case of Cusins and his interpellation is very interesting because he describes himself as a collector of religions, indicating that he is not devoted to any one of the many ideologies or ways of looking at the world. Cusins reveals that Undershaft is aware of the governing class's method for maintaining their position, which is that of force, and money that supports the ideology through funding modern capitalist cultures intuitions. This is interesting because Undershaft mentions that his religion is based on money and gunpowder once he mentions that his religion is based on money and gunpowder. However; Cusins has also been persuaded, in part, because he believes in virtues like honor, justice, truth, love, and mercy—all of which fall outside of the realm of religion— and because of this, he has become a passive but intelligent subject as well. Is there any place in your religion for love, mercy, justice, truth, honor, and other values like these?" (Shaw 96)

Cusin's description of the Salvation Army's modern capitalist cultures identifies numerous fascinating facts about this culture. First, because it opposes the established church, most people believe that it is an army of joy, love, and bravery. Second, he says that there is dancing and music, which shows that the modern capitalist cultures do nothing but spread ideology. Thirdly, it becomes clear that its influence has no rank, that it works on rich and poor alike, and that it even works on educated people.

Because she is attempting to extort money from Undershaft, Salvation Army leader Mrs. Brines is very welcoming to him. From Mrs. Brackish water's words, obviously she knows about the job of philosophy in the support of harmony in the general public. She accepts their foundation ought to be subsidized better since it is just for the good of they that this chilly winter with individuals having no positions and no cash, have not revolted as they did before in 1886 and harmed the property of the rich. As a result, Mrs. Brines is aware that the only way for the violence and police to maintain control and peace without having to interfere is through modern capitalist cultures. She uses Price, one of their customers who has become very moral, as an illustration of how they dispel people's rage and resentment.

MRS. BRINES. No, Sir: the entire country doesn't have any acquaintance with it, or we ought not be disabled as we are for need of cash to help our work through the length and broadness of the land. Let me tell you, if it weren't for us, London would have seen riots this winter.

UNDERSHAFT. Is that really the case?

MRS. BRINES. I know it. I recall the wealthy gentlemen's resistance to the cries of the poor in 1886. Your bars' windows in Pall Mall were broken. MRS. BRINES. I'll need your assistance to get at the people. Then, they won't smash windows. Price, arrive here. Permit me to demonstrate you to this gentleman (PRICE arrives to inspect). Do you recall the breaking of the window?

[...]

MRS. BAINES says, "You see how we take the rage and bitterness against you out of their hearts, Mr. Undershaft." (With swimming eyes) Shaw, 2005, pp. 113-114)

Cusins mentions that a wedding chorus from an opera has been incorporated into the music of this army, demonstrating once more that MODERN CAPITALIST CULTURES employ every means at their disposal to propagate their ideology: "It is a wedding chorus from one of Donizetti's operas; However, we have changed it. Here, we make everything good, even Bodger. "To Undershaft, who is looking for a foundling to inherit his state and business, it is very important that the person who is to inherit should not have been educated," (Shaw, 120).

Capitalist Culture and the Repression of Women

Undershaft wants someone who hasn't been influenced by the dominant ideology because school is a very important and critical modern capitalist cultures that molds people into subjects. However, he can't find a worthy foundling because today's students are all educated and their minds are filled with secondhand ideas that are in line with the ideology, and all they can do as teachers is pass on the ideology they were raised with. modern capitalist cultures school is described as a place where students are made to be docile and passive subjects through drills and discipline.

UNDERSHAFT. I need a man without any relations and no tutoring: that is, a man who, if he weren't strong, would be out of the running. I also cannot locate him. Each honored foundling these days is gobbled up in his outset by Barnardo homes, or Educational committee officials, or Sheets of Gatekeepers; what's more, assuming he shows the least capacity, he is attached on by head masters; prepared to win grants like a racehorse; stuffed full of old ideas; bored and trained in compliance and what they call great taste; and imprisoned for life so that he can only teach. If you have any desire to keep the foundry locked down, you would be wise to track down a qualified foundling and wed him to Barbara. (Shaw, 2005, p.136) Because Undershaft has been in many different classes, he is able to see how ideology works and is therefore immune to it. When he accuses Lady Britomart of trying to deceive him into giving his son the inheritance, this becomes abundantly clear. Undershaft, according to Marx (1947), says that because he is a member of the governing and ruling class and is aware of those tricks, "these tricks of the governing class are of no use with me." This means that the tricks used by the governing class to get people to do what they want by using ideology and setting the right and wrong standards would not work on him. According to Shaw (2005), p.136, "I am one of the governing class myself."

When Lomax sees how many guns and ammunition are produced in weapon factories, he feels at ease and secure, even though he comes from a wealthy family. He makes reference to that assuming there is a mob or battle they can kill a significant number of the hobos. This demonstrates to the violence that the ruling class always resorts to violence as a last resort: "I've been through the Woolwich Arsenal; furthermore, it provides you with a tearing sense of safety, you know, to consider the part of poor people we could kill on the off chance that it came to fighting"(Shaw 143). Undershaft, recounts the tale of his freedom from hunger and being poor and utilized which he achieved once he set aside the profound quality that had held him down and ravenous and resigned and promised that nothing would stop him shy of a shot. This section demonstrates that Undershaft is of the opinion that one should not rely on ideology but rather act in order to combat an

oppressive regime. The people must not allow their thoughts and words to stop them, and if they are going to be stopped, only with the help of violence and bullets should they be stopped.

Barbara and Cusins who have understood the extensive impact of the Advanced Industrialist Societies and the decision class, understand that to assist with peopling first they should secure power since every one of the organizations, even clinics and places of worship have a place with the decision class. As a result, they decide to run the factory in order to arm the common men and give everyone a fighting chance.

BARBARA. Bodger and Undershaft: their hands stretch all over the place: at the point when we feed a destitute individual animal, it is with their bread, since there could be no other bread; at the point when we tend the wiped out, it is in the clinics they bless; in the event that we abandon the temples they construct, we should stoop on the stones of the roads they clear. There is no escape from them for as long as that continues (Shaw 179).

3. 5 Sociopolitical ideas It was always a major goal of Shavian plays to incorporate political issues into their work in order to demonstrate the British society's ideology. "For him there was no such thing as art separate from politics or politics separate from art," according to Evans (1991) (2). Evans explains on this point by taking note of Shaw's own viewpoints about Single men's Homes: "He pronounced that the play was, as a general rule, an example in political economy and that he was unable to ensure a good outcome except if he was permitted to have a writing board in front of an audience at a certain point, the better to instruct that illustration to the crowd" (7). From a communist Badiouian basic viewpoint, then, even Eagleton conceded that Shaw's works mean to satisfy a portion of the fundamental upsides of how workmanship ought to be in legislative issues and in the bigger battle for monetary balance.

APT gave its artists and audiences an unusual opportunity to be challenged by plays written by authors whose lives overlapped but whose aesthetics and artistic goals did not by programming "Shaw's Major Barbara" as part of its 2010 season. (272) The Fabians trusted that the best way to battle against private enterprise was to assume the command over a significant part of the ventures show to industrialist organizations. The Fabians came to be associated with extensive reorganizations. Because Stalin believed that ordinary men could not change the world, Shaw's interest in the Russian dictator Joseph Stalin is seen as a significant moment in his life. thus, he turned into the embodiment of the humane ruler that Shaw depicted in his plays like *Man and Superman* and *Major Barbara*.

In a similar vein, Shaw is primarily renowned for his role in demonstrating the severity of capitalists and standing up for the poor. This is because they support Socialism, as was stated earlier. *Major Barbara* is the name of a three-act show which was composed and debuted in 1905. The protagonist of the story is a young woman named Barbara Undershaft, who works for the Salvation Army to assist the poor.

Barbara Undershaft and her family have been away from her father, Andrew, who is now a wealthy and successful weapon producer. *Major Barbara* is annoyed by Andrew's donation to the Salvation Army because she does not want anything in return for the contaminated funds. Andrew, on the other hand, believes that what he is doing is far superior to poverty because he is assisting society by

providing his employees with jobs and a steady salary, as opposed to Major Barbara, who is assisting them by providing them with bread and soup. Shaw has established morality and power stability through Major Barbara. In point of fact, morality is regarded as an insignificant aspect of life because power controls it. This battle depends on an arrangement between Barbara as a Significant in the Salvation Armed force and Undershaft as a firearm maker. This play, like other Shavian plays, shows Shaw's ideology as he uses his writing to fight capitalism. Money is, in the eyes of capitalists, the measure of happiness, and poverty is the gloom that one must avoid. Lady Britton. [.] because there is always a war going on somewhere (Shaw 44).

The last phrase demonstrates that these individuals consider relations with other classes to be a "war." It backs up Lenin's statement in the Communist Manifesto that "the class struggle is the motor of history." Shaw is able to expose power dynamics in social relationships and confront inequality that others assumed was unheard of.

(Shaw 56) The capitalists avoid the revolution and resistance of the poor, and the rich regard wealth as an honor. CUSINS (sweetly) You were saying that since Mr. Undershaft has not seen his children since they were babies, he will form his opinion of the way you have raised them from their behavior tonight[.....]. Wealth is what matters most.

CUSINS. (addressing the affluent Undershaft: "You flatter me, Mr. Undershaft. Cusin, my name is: drawn in to Major Barbara, your subsequent little girl. Your son, Stephen Undershaft. Shaw69)

It is clear here that the dad as the huge industrialist is keen on gathering cash without having very much insight into his loved ones. It is mentioned that the well-known socialist from France, Badiou, was of the opinion that people were not the actors in their own emancipation but rather the extras. The dramatist's material has always been a conflict between human feelings and circumstances; As a result, since institutions are situations, every social issue provides material for drama. Drama is not just a way to set the camera on nature; rather, it is a parable of the struggle between man's will and his environment. The environment could be a person's job, their surroundings, or even a belief.

Modern capitalist culture will inevitably disappear, and the spontaneous action of economic forces will maintain practical equality of opportunity with much less interference with personal liberty than the current system does (Shaw 5). Shaw, in this play, portrayed the afflicts of this class of workers .This Fabien conviction might be reflected in the unconstrained activity of Undershaft to finance the Salvation Armed force. (66). The capitalists only care about making money. This super industrialist doesn't know anything about his youngsters. Major Barbara, the famous gunmaker's daughter, has joined the Salvation Army, which claims to be the most religious organization because it doesn't completely ignore the needs of the body and believes that the more sinful a person is, the better their chances of being saved are. Shaw demonstrates his criticism in this play by depicting the shelter in a manner that highlights the shortcomings of the Salvation Army. For instance, one of the numerous reactions Shaw brings up is that the Military can't understand that an individual doesn't require remodel from irreverence however from the misery against destitution, yearning, and disorder.

This play is mostly known as one of Shaw's discussion plays because it is mostly conversations about morality, religion, and social and political topics. It was said that

Shaw was a functioning individual from the Fabian culture and had confidence in remedying the social disasters like neediness. He thought that some actions, like freeing industrial capital and land from individual and class ownership, could help achieve this goal. Destitution, as per Shaw, was the most horrendously awful of all wrongdoings (as referred to in Suleiman, 2010, p.10). Undershaft provides the following definition of poverty in Major Barbara: In this play, Shaw deliberately offended business people by depicting his hero that is Andrew Undershaft as an entrepreneur man who is very rich and has no anxiety toward upsetting the tranquility of the world by straightforwardly offering weapons to anybody who can bear. Shaw also demonstrated that Major Barbara needed to become aware of the harsh realities of society in order to effect change.

On the other hand, Major Barbara, one of Undershaft's daughters, is a major in the Salvation Army and helps the poor by giving them bread and soup. At first, Major Barbara is very idealistic, but as she learns that her father's actions are better for the people, she becomes more realistic. Because one of Shaw's methods for exposing ideology in his plays is to give the audience the experience of having a conversation, some of the parts in the following sections will include those parts of the play. In this play, we can perceive how rich individuals attempt to keep a presumptive worth which is false, or duping the others is misleading just: Woman BRITOMART. Well, dear, there were additional distinctions. I simply cannot bear a man who is immoral. I hope that I am not a Pharisee; furthermore, I shouldn't have disapproved of his only fouling up things [... ..](Shaw 48)

UNDERSHAFT. In no way. We find war fascinating as it becomes more destructive. No, Mr. Lomax, I am grateful to you for using my usual trade justification; But I don't feel bad about it. I'm not one of those men who keep their ethics and their business in watertight compartments [... ..](Shaw 65)

Shaw's distraction with the social issues like destitution and the significance of cash is recognizable in a large portion of his plays. Major Barbara (1905) also places a significant emphasis on this issue. An article titled "The Price of Salvation" discusses this topic, which is so significant. Shaw, in Major Barbara, exemplifies Marx's concept of false consciousness as a result of an individual's social situation rather than social and economic reality, according to Nutter (1979). The intelligible body of beliefs that make up the false consciousness are determined by the degree to which external factors intrude or resist; It must remain comprehensible enough to require operative action and cognitive agreement in order to continue. To guard against absurdity, a person who holds two opposing beliefs must change one or both of them. In Major Barbara, Shaw portrays the mid 20th century privileged English cognizance that has been jeopardized by a rising awareness of the split between its taken on standards and its activities. In addition, he provides us with a comprehensive collection of tools for resolving conflicts

(89). Major Barbara is also concerned about social issues like class differences. In general, this play features three distinct types of characters introduced by Shaw: average members of the upper class who don't care about society, a person who has the power to change society but does so based on bad economic values, and a couple who have to figure out how to change society the most. The upper-class Lady Britomart, her children Stephen and Sarah Undershaft, and Sarah's fiancé Charles Lomax think of themselves as belonging to the highest social class because they come from the same social

class as politicians, lawyers, and other influential officials.

However, Shaw has weakened the image of the alleged social elite throughout the play; he uncovers the four characters as mentally unsatisfactory for authority, yet spoiled by their cash and childhood, spending their lives in socially ineffective weariness. Lady Britomart is a symbol of this type. Since she and her husband, Andrew Undershaft, have been living apart for years, she is in charge of the household.

Morgan, in 2002: 499) looks at Barbara's ability to "chivvy and bully." This is due to her tendency to assert authority and her self-assurance as a Major. In fact, Barbara views Bill's behavior in Act II as unmanly. At first glance, we might think that they have more to do with social inequality than gender equality. Farther than that, as Gainor (520) asserts that "Shaw draws parallels between issues of class and sex: Discrimination against women, who are like children, and poverty appear to be very similar. In addition, the characters of the play show that Shaw was concerned about feminism because he preferred to focus on a working-class girl rather than a man. Eliza Doolittle wants to be her own person. Not at all like Vivie Warren who looks for her autonomy by working in the actuarial business or Barbara Undershaft who has proactively had her freedom by possessing the place of Major in the Salvation Army, Eliza is anxious to become familiar with the dialects and mentalities of the privileged societies to accomplish her opportunity and monetary freedom. From the beginning of the play, Eliza is portrayed as an independent working-class girl, highlighting the economic independence of lower-class Victorian women; She makes her living by selling flowers on the street at a young age. However, Vivie still lives in poverty, so this is not what respectable Victorian women want.

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